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for

July, 1948

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BAM	Boite à Musique	MW	Hargail
C	Columbia	OL	L'Oiseau Lyre
CAP	Capitol	P	Parlophone
CET	Cetra	PD	Polydor
CM	Columbia Masterworks Set	PIL	Pilotone
CON	Continental	SON	Sonart
CX	Columbia Two-Record Masterworks Set	TC	Technichord
D	Decca	U	Ultraphone
G	Gramophone (HMV)	V	Victor
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The Gramophone Shop, Inc.

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The Gramophone Shop Encyclopedia of Recorded Music

3rd Edition Revised and Enlarged

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BACH (JOHANN SEBASTIAN)

BACH: Arias. Bach Aria Group, William H. Scheide, director. Four 12" records (8 sides) in Set VOX-637; price complete with album \$6.00. (Automatic sequence only)

Contents: Cantata No. 8, *Liebster Gott, wenn werd' ich sterben*—No. 4, *Doch weicher*. Norman Farrow (bass). Cantata No. 205, *Der zufriedengestellte Aeolus*—No. 13, *Zeeig und Aeste*. Margaret Tobias (contralto) & Robert Harmon (tenor). Cantata No. 127, *Herr Jesu Christ, wahr'r Mensch und Gott*—No. 3, *Die Seele ruht in Jesu Händen*. Ellen Osborn (soprano). Cantata No. 97, *in Allen meinen Thaten*—No. 4, *Ich traue seiner Gnaden*. Robert Harmon (tenor). Cantata No. 105, *Herr, gehe nicht in's Gericht*—No. 3, *Wir Zittern und wanken*. Jean Carlton (soprano). Cantata No. 43, *Gott fähret auf mit Jauchzen*—No. 9, *Ich sehe schon im Geist*. Margaret Tobias (contralto). Instrumentalists: Julius Baker (flute), Robert Bloom & Harry Schulman (oboes), Maurice Wilk (violin), David Soyler ('cello), Sergius Kagen (piano).

Not many of Bach's several hundred extant cantatas are alike in the arrangement of their component parts, but most of them contain variously, chamber sinfonias, recitatives, choruses, arias and chorals. Each portion has its own special function as conceived by the mind of a genius and determined by the nature of the text being set, and each section finds its place in an internally symmetric structure that has an aesthetic as well

as ethical unity. The cantata arias are in general static expansions of but one view of this world, and when isolated are in a very real sense fragmentary experiences.

For this reason we must moderate what would otherwise be our warm approval of this record debut of Mr. Scheide's *Bach Aria Group*. Notwithstanding, there remains much to praise. For one thing, the singers, if they cannot boast of vocal opulence, convey the clean faith that is at the root of Bach's art, and without which his cantatas have no meaning. The supporting instruments—Mr. Baker's flute is especially to be commended—are granted the opportunity (rare on records) of being heard as near-equals in a genre where the clarity of voices moving in a polyphonic texture is of prime importance. The keyboard instrument is a piano, but used so discreetly that its tone never intrudes into the ensemble while at the same time it adds pulse to the very steady rhythm. And the Vox engineers have made in this set, a significant improvement over their previous efforts.

We welcome these arias, the more as they are all first recordings, in the hope that as the group gains in skill and insight, and in favor on radio and records, Mr. Scheide will see the wisdom, nay the necessity, of adding a small chorus and performing these cantatas as Johann Sebastian himself performed them over two hundred years ago. Since reasonably satisfactory recordings of Bach's vocal works do not come often these days, there is at least some cause for hailing this occasion.

BACH: Brandenburg Concerto No. 5 in D major. Vox Chamber Orchestra conducted by Otto Klemperer. Three 12" Vinylite records (6 sides) in Set VOX-622; price complete with album \$7.35. (Automatic sequence only)

BACH: Brandenburg Concerto No. 6 in B flat major. Boston Symphony Orchestra conducted by Serge Koussevitzky. Three 12" records (6 sides) in Set VM-1211; price complete with album \$5.75. (Automatic: VDM-1211; \$4.75)

The structure of the Brandenburg Concertos is shaped in part by the juxtaposition of solo against grouped instruments. Dynamic changes and tonal variety are further built into the score by shifting these relationships, by adding and removing certain instruments. For the ear to perceive this subtle baroque type of scoring, the utmost clarity is necessary. This principle, we are happy to state is understood and applied by Dr. Klemperer, whose performance of the 5th concerto, if it has some rough moments, is clean, precise and well-paced. The harpsichord is appropriately used for the solo keyboard part.

The Koussevitzky version of the sixth and last concerto of the series emerges luxurious in sound — due to superior instrumentalists and engineering — but will please only those who like their Bach performed in the expressive and coloristic style of the nineteenth century.

BACH: Das Wohltemperiertes Clavier — Book 1, Preludes and Fugues Nos. 6 through 9. Dorothy Lane (harpsichord). Three 10" records (6 sides) in Set CONCORD-2; price complete with album \$4.99. (Automatic only)

Dorothy Lane continues her project of recording on the harpsichord the complete Well-Tempered Clavier. Her playing (as in the first volume released last September) is authentic, clean and rhythmical. The harpsichord employed is a rich sonorous instrument, and in this abstract music Miss Lane uses its tonal variety with commendable restraint. Bach is projected from these recordings in sound of clarity and depth, and on surfaces that are pleasantly quiet.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Concerto No. 5 in E flat major, Op. 73 ("Emperor"). Denis Matthews (piano) & Philharmonia Orchestra conducted by Walter Süsskind. Five 12" imported records (10 sides), Nos. C-DX1462/6; price \$13.10. (Automatic: C-DX 8308/12)

A recording of one of Beethoven's most popular concertos by a youthful British artist. Not by any means a routine performance, it is a typical English one in which technical mastery is wedded to musical understatement. Tempi are a little more deliberate than is customary, but the work is assembled with devotion and great attention to detail. The recording is spacious, the sound of the piano is solid without being tinny, and the surfaces are of an excellence that we have come to accept as standard from English Columbia.

BEETHOVEN: Concerto, D major, Op. 61, for Violin & Orchestra. Yehudi Menuhin (violin) & Lucerne Festival Orchestra conducted by Wilhelm Furtwängler. Six 12" imported records (11 sides), Nos. G-DB6574/9S; price \$15.10. (Automatic: G-DB8198/203S)

This recording is presumably one by-product of Mr. Menuhin's desire to demonstrate his faith in the moral integrity of an unquestionably great conductor who has lived the last fifteen years under the assumption that artistic freedom can survive under a dictatorship, and who therefore "stuck it out" to the bitter end in Hitler's Germany. As a musical experience, the virtues of this performance are many and surprising. For one thing Mr. Menuhin as a violinist emerges into the bright sunlight from the cloud under whose shadow whispers have been heard these last few years in musical circles: "What's happened to Yehudi?" The technique is assured, the tone pure, clean and without the sensuousity that has in the past covered musical as well as technical insufficiencies. Mr. Menuhin shows that he has reached a point in his career from which there is only a short but decisive distance to the full realization of his mature recreative powers. And the orchestra performs with a beauty of phrase and tone unmatched by any other recording of this concerto.

In the process of this musical reunion of two great personalities however, the customary antithetical relationship of the one against the many which is the essence of the concerto principle is sidestepped. We are hence no longer faced with the Beethoven of the first decade of the nineteenth century—the composer of the "Appassionata" Sonata, the Fourth Symphony and the "Rasoumovsky" Quartets. The struggle is removed and we are given oddly enough, a glimpse of the spiritual balance that is only truly found in the works of the last years: the final quartets, the Ninth Symphony and the Missa Solennis. If this approach can be subjected to question, there is yet much that can be said in its favor. The performance commands the greatest respect despite slow and sometimes changeable tempi in the 1st and 2nd movements, if only for the fact that the easy road to a romantic interpretation is carefully eschewed. The cadenzas are those of Kreisler.

The engineers have produced a recording that is vibrantly rich and spacious, and provided surfaces that boast a degree of quiet, even when heard on a very wide range machine, bespeaking vinylite not shellac materials. In addition the usual tendency to thrust the solo instrument forward into undue prominence has been avoided, and the resultant tonal balance between violin and orchestra is that of the concert hall — properly determined only by the will of the performers. These are practices that can well be adopted by our domestic companies.

BEETHOVEN: Quartet No. 16 in F major, Op. 135 (7 sides) & **BACH:** Prelude—Chorale—Wenn wir in höchsten Nöthen sein (Peters, Vol. VII, No. 58) (arr. Klemm & Weymar) (1 side). Loewenguth Quartet. Four 12" imported records, Nos. G-C3712/5; price \$8.00. (Automatic:G-C7714/7)

This is a most carefully thought-out performance. Great care has been taken to reveal the detail in the voice leadings and this clarity has been achieved without sacrifice to the balanced unity of sound necessary to the quartet medium. A comparison with the recording by the Budapest Quartet (CM-489) reveals at least one factor markedly favoring the new recording. Where the sound that comes from the Budapest records is electronically inflated to almost orchestral proportions, the English recording preserves the pure and intimate quality of four stringed instruments to a surprising degree. With respect to the more fundamental matter of musical conception, the slower tempi, the favor accorded the 'cello and viola parts, the underplaying of some accented notes that can be observed in the Loewenguth reading all suggests a sombre view of this work in contrast to the overall optimism of the Budapesters.

In keeping with the fact that this offering is the last quartet of Beethoven, the spare side—carelessly labeled on the record, "Chorale in G major"—is occupied by a transcription of the last chorale-prelude of J. S. Bach as dictated by the now blind composer to a friend. Under the title "Vor beinen Thron tret ich hiermit" it was included in the first printed edition (1751) of the "Art of the Fugue" as compensation for the non-completion of the final contrapunctus, number XIX. The performance here is a fitting one. The quartet voluntarily surrenders what is often considered to be its most precious possession, the vibrato, to more successfully capture the independent life of the individual voice parts, and to symbolize the triumph of a universal spirit over subjective matter.

BERG (ALBAN)

BERG: Suite Lyrique—Galimir String Quartet. Four 12" records (8 sides) in Set VOX-181; price complete with album \$6.00 (Automatic sequence only)

A successful repressing by the Vox company of a famous Polydor recording. It is the first and only recording of this work.

BRAHMS (JOHANNES)

BRAHMS: Ein Deutsches Requiem, Op. 45 — Complete recording. Sung in German. Elisabeth Schwarzkopf (soprano), Hans Hotter (baritone) with Singverein des Gesellschaft der Musik Freunde in Wien & Vienna Philharmonic Orchestra conducted by Herbert von Karajan. Ten 12" records (20 sides) in Set CMM-755; price complete with two albums & box \$15.50. (Automatic only)

BRAHMS: Ein Deutsches Requiem, Op. 45. Complete recording. Sung in German. Eleanor Steber (soprano), James Pease (baritone) with Victor Chorale & Orchestra conducted by Robert Shaw. Nine 12" records (18 sides) in Set VM-1236; price complete with album \$13.25. (Automatic: VDM-1236; \$12.25) (Also on Vinylite: V-V20; price \$20.00; V-DV20; \$19.00)

While deeply rooted in the German tradition, "Ein Deutsches Requiem" is like all great art addressed beyond the confines of the city, state, or religion native to its composer. This universality Brahms himself, in defending his omission of any reference to the redemption of man by the death of Christ, took pains to point out. And the musical experience of his requiem is perhaps the more moving today since the problems Brahms, the man faced and solved for himself, have not essentially changed. They are now, projected against the background of modern life, merely more obvious, more pressing.

Although the fact that the "German Requiem" has never before appeared in complete form on discs, does not speak too well for the musical values of our record manufacturers, we now have, thanks to the more beneficent aspects of the competitive spirit, two such performances. A comparison of their respective virtues tips the scale in favor of the Viennese forces, but the local efforts of Mr. Shaw are not without their merits. His chorus is a sensitive and responsive instrument, the orchestra a competent one, and both are balanced by Mr. Shaw with great skill. It is however no slight to a young and vital talent to observe that technical mastery has so far outstripped interpretive insight. Often he yields to the temptation of unnecessarily pointing up a phrase or a vocal entry as if merely to display his conductorial prowess. And when the 'cellos are urged forward in lush tones in the very opening pages of the score, the quiet reflection that Brahms asks for is ill-served.

The Viennese forces under the leadership of Herbert von Karajan give reality to this music, benefitting as they do from the long-standing tradition of Brahms performances in Vienna. To judge only from the Columbia records, it is a tradition that has grown the deeper for the trial of the Austrian people during the war years. And von Karajan's conducting has the steady rhythmic vitality that permits the listener to drink deeply of each successive phrase with the simultaneous perception of the work as a single experience.

Among the soloists, the soprano of the Viennese performance, Elisabeth Schwarzkopf must be singled out. Her singing, so close in style and purity of tone to that of Elisabeth Schumann, has a quiet conviction, yet appears to be completely effortless. The voice is seemingly produced from above and in descending, envelopes the listener into the spiritual world it recreates.

In matters of recording technique, the Victor company has made a great advance in depth of sound by comparison with so recent a release as the Bach Magnificat. But the Columbia recording, despite occasional packing of sound in fortissimo passages is unquestionably superior. Victor is to be commended for printing both German and English texts in their notes, Columbia for packaging their records in substantial yet tasteful albums. These recordings constitute the most important releases thus far in the year 1948.

BRAHMS: Sonata No. 2 in F major, Op. 99, for 'Cello & Piano (7 sides) & NARDINI: Sonata in C major—Lento (arr. J. Salmon) (1 side). Gregor Piatigorsky ('cello) & Ralph Berkowitz (piano). Four 12" records in Set CMM-590; price complete with album \$6.00. (Automatic only)

A performance conceived along heroic lines by Mr. Piatigorsky and executed by him with neat phrasing and clean intonation unblemished by the excessive vibrato of lesser artists. Unfortunately the piano, which should be an equal partner in the musical proceedings has been unduly subdued by improper microphone placement. Though handled exceptionally well by a young and gifted artist, Ralph Berkowitz, the piano comes off the records in sounds that are remote and metallic. Although the other recording by William Pleeth & Margaret Good is not available for comparison, this set can however be recommended for the solid virtues cited.

BRITTEN (BENJAMIN)

BRITTEN: The Rape of Lucretia, Op. 37—Abridged recording. Soloists & Chamber Orchestra conducted by Reginald Goodall. Eight 12" imported records (16 sides), Nos. G-C3699/706; price \$16.00. (Automatic: G-C7706/13).

The cast

Male Chorus.....	Peter Pears (t)
Female Chorus	Joan Cross (s)
Collatinus	Norman Lumsden (bs)
Junius	Dennis Dowling (b)
Tarquinius	Frederick Sharp (b)
Lucretia	Nancy Evans (c)
Bianca	Flora Nielsen (ms)
Lucia	Margaret Ritchie (s)

Americans still waiting to hear the much discussed "Peter Grimes," and those who having already partaken are game for more, now have the opportunity of sampling a goodly portion of another opera by this modern English composer. The presentation is a skillful one; it makes the most of the eight available discs and conveys the sense of the opera in an intelligent abridgement. I cannot pretend that the style of the tenor, Peter Pears is particularly pleasing to me, nor can I deny that it is difficult to find in the music the inexhaustibility that is the earmark of truly great art. But similarly, it must be said that there are powerful and telling moments in this extremely artful and exciting work. Since both chorus and orchestra are of chamber proportions, the details of a score that is at once ingenious and subtle, come through the loud speaker with great clarity. The balance between individual voices, chorus and orchestra and the tonal reproduction in general, leave little to be desired.

BYRD (WILLIAM)

BYRD: Motets: Sacerdotes Domini; Nos vos relinquamus orphanos; Justorum Animae. Harvard Glee Club & Radcliffe Choral Society conducted by G. Wallace Woodworth (3 sides) & Miserere & Fantasia. Putnam Aldrich harpsichord (3 sides). Three 12" records in Set TC-111; price complete with album \$5.88.

Except for the "Justorum animae" and the "Miserere," the latter performed on the organ by Carl Weinrich, and neither of which are at present available, all of the offerings of this set are new to records.

The motets are presented under the sympathetic hand of Mr. Woodworth with a degree of technical finish rare to American choral groups, yet not quite up to the standards of English choirs when singing the works of their great composer. Mr. Aldrich plays the harpsichord with clarity and precision and is so intent upon realizing these qualities that the indefinable, but essential quality which conveys musical experience suffers thereby.

Technicord provides a booklet which, in combining notes with reproduction of the musical scores performed, is a model of its kind. Although the surfaces on the motet side leave much to be desired, William Byrd's music is rare on discs, is worth having close at hand, and hearing again and again.

COPLAND (AARON)

COPLAND: Rodeo — Four Dance Episodes (3 sides) & Billy the Kid — Waltz (1 side). Dallas Symphony Orchestra conducted by Antal Dorati. Three 12" records (6 sides) in Set VM-1214; price complete with album \$5.75 (Automatic: VDM-1214; \$4.75)

A composer born in Brooklyn carrying on in sound about life in the wild west. It is all in good fun and pleasant at that what with fetching tunes forced into a musical fabric that alternates from the severe to the sentimental. The performance by Antal Dorati is rhythmical and spirited; the recorded sound is brilliant and the surfaces are very quiet. A first recording.

DEBUSSY (CLAUDE)

DEBUSSY: (3) Nocturnes — Nuages; Fêtes; Sirènes. National Symphony Orchestra conducted by Sidney Beer. Three 12" imported records (6 sides), Nos. D-AK1344/6; price, \$6.30 (Automatic only).

The performance by this English orchestra lies in the middle ground between the extremes of Stokowski's sensationalism and the restrained subtlety of a French performance. Since orchestral color is the *sine qua non* of Debussy's music, these new Decca records will be found to offer the best possible choice of the available sets.

DEBUSSY: Quartet in G minor, Opus 10 (7 sides) & **HAYDN:** Quartet in D major, Opus 64, No. 5 (The Lark) — Finale: Vivace (1 side). Paganini Quartet. Four 12" records (8 sides) in set VM-1213; price complete with album \$7.00 (Automatic: VDM-1213; \$6.00) (Also available in vinylite: V-V17, \$10.00; V-DV17, \$9.00)

A venture into French Impressionism by the four string players who did so well with Beethoven's "Rasoumovsky" Quartets. The tonal approach of the Paganinis is wisely a cool one; and the stress placed upon pace helps to preserve the shape of this fragile work. Intonation is accurate, and the playing has both sensitivity and vigor. This is now the best available version; it supplants the excellent Budapest recording albeit largely by virtue of superior, if slightly over-brilliant recording.

A hearing of the odd side can occasion but one remark: Victor should record in its entirety and release without delay Haydn's Opus 64, No. 5 as performed by this group.

ELGAR (SIR EDWARD)

ELGAR: Enigma Variations, Op. 36 (7 sides) & Bavarian Dance, Op. 27, No. 2 ("Lullaby") (1 side). Hallé Orchestra conducted by John Barbirolli. Four 12" records, Nos. G-C3692/5; price \$8.00. (Automatic: G-C7702/5)

Despite liberal borrowings from European romanticists, Elgar remains English to the core. Mr. Barbirolli, whose directorship of the New York Philharmonic-Symphony Society revealed serious interpretative limitations, deals here with music he understands and obviously enjoys. He turns in a handsome performance that has been recorded with fidelity though with slightly less hall resonance than is customary in English sound engineering.

FOSTER (STEPHEN)

FOSTER: Song Collection. Nelson Eddy (baritone) with chorus and orchestra conducted by Robert Armbruster. Four 12" records (8 sides) in set CMM-745; price complete with album \$6.00

Contents: Come Where My Love Lies Dreaming; The Merry, Merry Month of May; Oh Boys, Carry Me 'Long; De Camptown Races; My Old Kentucky Home; Dolly Day; I Will be True to Thee; Jenny Lind; Jeanie with the Light Brown Hair; There's no Such Girl as Mine; Open The Lattice, Love; Fairy Belle; Oh! Susanna; Sweetly She Sleeps; My Alice Fair; Uncle Ned; Old Black Joe; My Brudder Gum.

Stephen Foster fans will note that a good portion of this collection is new to records. The songs are presented with accompaniments enlarged by chorus and orchestra and scored in the Hollywood manner.

GREEN (RAY)

GREEN: Holiday for 4: Fuguing on the Roof; Prairie Blues; Cross Roads Stomp. Maxine Furman (piano), Abraham Weiss (viola), Alfred Peterson (clarinet), Adolf Weiss (bassoon). Two 12" records (4 sides) in Set ALCO-AR102; price complete with album \$3.78.

Ray Green is an American composer born in 1908 and native to the state of Missouri. Now head of the composition department of the San Francisco Conservatory of Music, he occupies a position formerly held by his teacher, Ernest Bloch. Given a record debut by the enterprising ALCO firm, his music contains jointly, folk and jazz elements, and is assembled amusingly in a free polyphonic style of acid clarity. The performance of his Holiday for 4 is competent but the recording, while of sharp definition, lacks room resonance.

GRIEG (EDVARD)

GRIEG: Peer Gynt Suite No. 1, Op. 46. Philadelphia Orchestra conducted by Eugene Ormandy. Two 12" records (4 sides) in Set CMX-291; price complete with album \$3.50. (Automatic only).

A lush expert performance of an old favorite heard in a brilliant recording.

HANDEL (GEORGE FREDERICK)

HANDEL: Water Music Suite (arr. Harty) (4 sides) & Concerto Grosso in D minor, Op. 6, No. 10 (4 sides). Chicago Symphony Orchestra conducted by Désiré Defauw. Four 12" records in Set VM-1208; price complete with album \$7.00. (Automatic: VDM-1208; price \$6.00)

The heavy-footed performance of the Water Music Suite by Désiré Defauw cannot compete with the recent recording of the London Philharmonic Orchestra under Basil Cameron (D-EDA38) nor for that matter with the very old version by Sir Hamilton Harty himself. It would seem that only an Englishman and an English orchestra can give this music the proper degree of pomp and robust bourgeois sentiment without producing in the process a stoggy reading.

The Concerto Grosso comes off rather better and without being distinguished for finesse, is in welcome contrast to the rough performance by the Busch Chamber players. The recording in both cases is however excellent.

KABALEVSKY (DIMITRI)

KABALEVSKY: The Comedians, Op. 26. Philharmonic-Symphony Orchestra of New York conducted by Efrem Kurtz. Two 12" records (4 sides) in Set CMX-295; price complete with album \$3.50. (Automatic only)

Columbia has recently captured the knack of making the New York Philharmonic-Symphony Orchestra sound on records like the first-rate ensemble that it is. On this unpretentious and boisterous work the sound engineers have lavished a surprising measure of devotion to good sound, and their efforts and those of Mr. Kurtz will be appreciated in many quarters.

KHACHATURIAN (ARAM)

KHACHATURIAN: Concerto for Violin & Orchestra. David Oistrakh (violin) & Russian State Symphony Orchestra conducted by Alexander Gauk. Five 12" records (10 sides) in Set MERCURY-DM10; price complete with album \$7.84. (Automatic sequence only)

KHACHATURIAN: Concerto for Violin & Orchestra. Louis Kaufman (violin) & Santa Monica Symphony conducted by Jacques Rachmilovich. Four 12" records (8 sides) in set CH-AN; now available on shellac pressings; price complete with album \$6.72 (Automatic only)

Here is music by a composer embroiled in political as well as musical matters. This work will certainly be attacked as vulgar by some and defended ardently as representing the "new music" by others. Without wishing to offend native American ethnocentrism, truth compels us to state that for once at least, a U.S.S.R. performance and recording is superior to a domestic one.

KHATCHATURIAN: Gayne—Ballet Suite No. 1. Chicago Symphony Orchestra conducted by Artur Rodzinski. Two 12" records (2 sides) in set VM-1212; price complete with album \$4.50 (Automatic: VDM-1212, \$3.50)

Our first two sentences in the review immediately above apply here as well, with the exception that Gayne, having been all but officially adopted by the American public, is now immune from attack. This vigorous performance is spaciouly recorded.

LALO (EDOUARD)

LALO: Symphonie Espagnole, Op. 21—Complete recording. Yehudi Menuhin (violin) & Colonne Orchestra conducted by Jean Fournet. Four 12" records (8 sides) in Set VM-1207; price \$7.00. (Automatic: VDM-1207; \$6.00)

The Symphonie Espagnole has remained in the violinist's repertoire as a tour de force and Mr. Menuhin, like most other fiddlers cannot resist the temptation to give it frequent performances. This new recording replaces a very old one by the same soloist with the Paris Symphony orchestra under Enesco, and it manifests both musical and technical improvement on the part of the violinist. One does not find here quite the same style of playing we have noted above in the newly-released Beethoven concerto, for such an approach ill-fits the rhapsodic nature of the Lalo tone poem. A certain reserve has however crept into Mr. Menuhin's performance, and since this piece does not wear too well on modern ears with the throttle wide open, the restraint is both welcome and commendable.

The Colonne Orchestra is not the sensitive instrument that the Lucerne Festival Orchestra became under Furtwängler, but it is well directed by the conductor and recorded with depth in a resonant hall.

LECOCQ (ALEXANDRE CHARLES)

LECOCQ: Mam'zelle Angot (arr. Gordon Jacobs). Royal Opera House Orchestra, Covent Garden, conducted by Hugh Rignold. Two 12" imported records (4 sides), Nos. G-C3707/8; price \$4.00.

Contents: Overture; Introduction to Scene I; Entrance of "La Fille de Madame Angot"; Entrance of the Barber; Mazurka; Valse; Gavotte; Finale to Scene I.

The opéra-comique is as unromantic a genre as can be found in the nineteenth century. Its composers maintained their interest in subject matter of a rather home-spun bourgeois origin even if the style assumed the grand manner. Gordon Jacob has not lost the lively pulse and enthusiasm of Lecocq's sprightly comic opera, "La Fille de Madame Angot" in his expertly scored suite fashioned from the melodic material provided by the French composer. The performance is a sumptuous one and it is brought to life by sonorous recording.

LEHAR (FRANZ)

LEHAR: Overtures. Zurich Tonhalle Orchestra conducted by Franz Lehar. Three 12" imported records (6 sides) in Set LONDON: LA15; price complete with album \$7.35. (Automatic only)

Contents: Merry Widow Overture; Gypsy Love Overture; Wiener Frauen Overture.

LEHAR: Waltzes. Zurich Tonhalle Orchestra conducted by Franz Lehar. Three 12" imported records (6 sides) in Set LONDON-LA10; price complete with album \$7.35. (Automatic only)

Contents: Eva—Waltz; Gold and Silver Waltz; The Count of Luxemburg—Waltz & Intermezzo.

Spacious recordings of selections from Franz Lehar's many operettas authentically conducted by the composer.

MILHAUD (DARIUS)

MILHAUD: Symphony No. 1 (7 sides) & In Memoriam (from "Two Marches") (1 side). Columbia Broadcasting Symphony Orchestra conducted by Darius Milhaud. Four 12" records in Set CMM-704; price complete with album \$6.00. (Automatic only)

Why Darius Milhaud decided not to write a symphony for full orchestra until he reached the ripe age of fifty has yet to be explained. This is especially quixotic since, when he finally succumbed to the temptation, at the "premature" age of forty-seven, he produced a work that does not differ essentially in style or content from the long list of orchestral compositions written during the course of his artistic career. It has the same admixture of styles, the pastoral impulse, the arbitrary concept of form, and the romanticism no less real when concealed under the skin. All these qualities are exhibited in an intellectually stimulating manner in the symphony here recorded for the first time and with the composer at the helm.

The recording is an amazing demonstration of the technical progress made by Columbia in recent months, for when played on a wide range machine, the sound of the strings emerges with the sheen of a live concert performance. Up to the present this has been a most rare phenomenon among domestic records.

MOZART (WOLFGANG AMADEUS)

MOZART: Concerto No. 5 in A major, K. 219 ("Turkish"), for Violin & Orchestra. Frederick Grinke (violin) & Boyd Neel Orchestra conducted by Boyd Neel. Four 12" imported records (8 sides) Nos. D-AK1268/71; price \$8.40. (Automatic only)

The third, fourth and fifth violin concertos of Mozart were written in the fall of 1775 at Salzburg when the composer was but nineteen years old. Although there are several later violin concertos, these three remain the favorites and precisely so because they are melodic treasure houses. In this richness, so tempting to the violinist to exploit, many performers have fallen prey to overly-rhapsodic performances which contravene the intentions of the composer. We are happy to find that Mr. Grinke does not go astray. His performance is however a little slower than will be liked by some and the feeling of retarded pacing is emphasized somewhat by an orchestral accompaniment which is weighted at the bass end. A shade less hall resonance would probably have prevented the slight fusing of phrases that in Mozart should remain distinct and crystal clear. Aside however from the war-time recording by Jacques Thibaud which has not been available here, this is the best reading now available.

MOZART: Symphony No. 33 in B flat major, K. 319 (5 sides) & Divertimento No. 17 in D major, K. 334—Minuet only (1 side). London Mozart Chamber Orchestra conducted by Anthony Collins. Three 12" imported records, Nos. D-AK 1249/51; price \$6.30. (Automatic only)

An excellent performance of a symphony composed by Mozart after returning to Salzburg from his "grand" but unsuccessful tour of 1777-8, and in which new stylistic elements culled from Mannheim and Paris make their appearance. The Fischer recording has not been available for quite some time, while the one by Herbert von Karajan is of about the same merit as this new one but boasts slightly different virtues. Mr. Collins has rendered a performance which while always in motion and seemingly child-like in its lightness and elegance, reveals in Mozart the depth and the profundity of his art. The recording is spacious yet distinct, rich yet not sensuous. A highly recommended work to those who demand Mozart without the trimmings.

It is unfortunate that the spare record side is not employed to enrich the repertoire with any one of countless smaller works that would otherwise remain unrecorded.

PUCCINI (GIACOMO)

PUCCINI: La Bohème—Complete recording. Sung in Italian. Soloists, Chorus & Orchestra of the Metropolitan Opera Company conducted by Giuseppe Antonicelli. Thirteen 12" records (26 sides) in Set CMOP-27; price complete with two albums & box \$19.85. (Automatic sequence only)

The cast:

Mimi	Bidú Sayão (s)
Rudolfo	Richard Tucker (t)
Benoit }	
Alcindoro }	Salvatore Baccaloni (bs)
Musetta	Mimi Benzell (s)
Marcello.....	Francesco Valentino (b)
Schaunard.....	George Chehanovsky (b)
Parpignol	Ludovico Oliveira (t)
Collini	Nicola Moscona (bs)
Sergeant	Lawrence Davidson (bs)

Space limitations do not permit detailed discussion of the second in Columbia's successful series of operas recorded from the casts of the Metropolitan Opera Company. Needless to say a comparison with the Victor recording of the

La Scala Opera is called for. Let it suffice to observe that the new "Bohème" benefits greatly from current recording techniques, and also that the evaluation of the respective merits of the two casts is in this case largely an individual matter. Many will prefer Gigli to Mr. Tucker. I for one, favor Bidú Sayão as Mimi over Licia Albanese, and so it goes down the line with little agreement among the "experts." Neither conductor is a Toscanini, but Mr. Antonicelli has succeeded well in keeping the drama in motion without sacrificing the tonal quality of the ensemble or unduly impairing the fluency or clarity of diction of the soloists. The new recording can be highly recommended.

RAVEL (MAURICE)

RAVEL: Concerto for Piano & Orchestra (1932). Leonard Bernstein (piano) & Philharmonia Orchestra. (5 sides) & **BERNSTEIN: 7 Anniversaries—No. 4, For Paul Bowles & No. 5, In Memoriam: Nathalie Koussevitzky.** Leonard Bernstein (piano) (1 side). Three 12" records in Set VM-1209; price complete with album \$5.75. (Automatic: VDM-1209; \$4.75) (Also on Vinylite: V-VI5; \$8.00; Automatic V-DVI5; \$7.00)

An album featuring the versatile Leonard Bernstein in a triple role: pianist, conductor and composer. In this case he excels as pianist in the Ravel concerto and seems to have so good a time as to transfer some measure of his pleasure to the listener. His two accolades are well performed, humble in conception but immature as music. The piano tone is warmly reproduced on well-balanced records.

RAVEL: Piano Music. Gaby Casadesus (piano). Two 12" records in set VOX-610; price complete with album \$3.50. (Automatic only)

This album contains the following familiar piano pieces: *Pavane pour une Infante défunte*, *Le Tombeau de Couperin—Prelude, Oiseaux triste (Miroirs No. 2)* and *Jeux d'Eau*.

Ravel's piano works do not call for profundity, rather for sentiment, pastoral delicacy and fleetness of hand and finger. The first two qualities are imbred in the French pianist, Gaby Casadesus; the last has been achieved by hard work. The playing is pleasantly sensitive to rather delicate nuance but is maltreated by recording that is pale, lifeless and distorted.

RAVEL: *Rapsodie Espagnole*. Boston Symphony Orchestra conducted by Serge Koussevitzky. Two 12" records (4 sides) in Set VM-1200; price complete with album \$4.50. (Automatic: VDM-1200; \$3.50)

An excellent performance of music in rapport with the conductor who here gives it life. Recording is here a shade overbrilliant, but for this music the error is on the good side.

RAVEL: *La Valse* (*Poème Chorégraphique* (3 sides) & **DEBUSSY:** *Danse* (arr. Ravel) (1 side). Pittsburgh Symphony Orchestra conducted by Fritz Reiner. Two 12" records in Set CMX-296; price complete with album \$3.50. (Automatic only)

Fritz Reiner's conducting of "La Valse" is precise, careful of detail, yet relentlessly rhythmic. It is the approach best calculated to overcome the weaknesses inherent in this show-piece. But due to some engineering slips, the vibrations are translated into sound that has thuddy basses and high frequency notes that do not blend back into the original body of homogeneous sound. For this reason we prefer the excellent performance and recording of the San Francisco Symphony Orchestra under Pierre Monteux (VM-820).

SCHUBERT (FRANZ)

SCHUBERT: *Symphony No. 5 in B flat major*. Boston Symphony Orchestra conducted by Serge Koussevitzky. Three 12" records (6 sides) in set VM-1215; price complete with album \$5.75. (Automatic: VDM-1215, \$4.75)

To this modest symphony composed in the year 1816, Dr. Koussevitzky applies his own interpretative views via the full expressive powers of the sonorous orchestra at his command. The musical outcome is sound magnificent to the ear, and the performance will be welcomed by those who like Schubert best as a thoroughly Romantic composer. The recording and surfaces are excellent.

SCHUBERT: *Trio No. 2 in E flat major, Op. 100*. Alma Trio: Roman Totenberg (violin), Gabor Rejto ('cello) & Adolph Baller (piano). Five 12" records (10 sides) in Set ALLEGRO-ARI; price complete with album \$7.25. (Automatic only)

When a Beethoven chamber work lasting for more than a half hour is heard the results are usually described and with reason, as magnificent. A like work by Schubert proceeding for this period of time, frequently prompts the observation, and likewise with reason, that the composition is too long. The complaint with Schubert is hence not at all one dealing with time alone; it deals with the necessity of internal logic in the creator and his creation, and this claim becomes the more insistent as a musical structure is enlarged.

Among the more lengthy Schubert works which are deficient in overall logic is this Opus 100 Trio written in 1827, one year before the composer's death. The task for the performers lies not in foisting upon the work something foreign to it, but in merely preserving the degree of unity Schubert was able to build into his score. This the Alma Trio does in such a way as to deepen our understanding of the composer and his music.

Other features of this performance are equally praiseworthy. The balance between the instruments, not a simple matter when piano and strings are involved, is carefully worked out throughout; the rhythm is always secure, and the tone of rare purity. Despite some surface noise this is a set well worth owning.

SCHUMANN (ROBERT)

SCHUMANN: *Concerto in A minor, Op. 54*, for Piano & Orchestra. Rudolf Serkin (piano) & Philadelphia Orchestra conducted by Eugene Ormandy. Four 12" records (8 sides) in Set CMM-734; price complete with album \$6.00. (Also Vinylite: CMMV-734; \$9.00) (Automatic only)

A new recording of a popular concerto added to the many already in the record repertoire. Serkin's playing is exciting, although some will surely say too much so, and the orchestral support is capably handled by an old hand. Columbia is not quite so successful technically in Philadelphia as in Carnegie Hall; the piano tone is brilliant but somewhat metallic, and the vinylite pressings have not the customary complete quiet. My preference, despite the superiority of the modern recording, would still be the thoughtful performance of Myra Hess (VM-473).

SCHUMANN: Stücke im Volkston, Op. 102. André Navarra ('cello) & Gerald Moore (piano). Two 12" imported records (4 sides), Nos. C-LX 1065/6; price \$5.24.

André Navarra, who has recorded for Pathé as a member of the BBN Trio, makes his debut on imported Columbia with a first recording of this little known work. The composition consists of five rather dreamy pieces which, with anything less than the most tasteful execution simply disintegrate into shapeless masses of tone. M. Navarra performs with unaffected simplicity, pure intonation and quiet repose, and is sympathetically and expertly supported at the piano by Gerald Moore. An excellent recording.

SMETANA (BIEDRICH)

SMETANA: Polkas. Erno Balogh (piano). Three 10" records (6 sides) in Set VOX-179; price complete with album \$3.15. (Automatic only)

Contents: Polka No. 2, A minor & Polka No. 3, F major (from "Bohemian Dances"); Polka, F sharp major, Op. 7, No. 1; Polka, F minor, Op. 7, No. 2; Polka, E flat major, Op. 13, No. 2.

An undistinguished performance by Mr. Balogh on records that are not of the quality we have a right to expect.

STRAUSS (RICHARD)

STRAUSS: Ein Heldenleben, Op. 40. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Five 12" imported records (10 sides), Nos. G-DB6620/4; price \$13.10. (Automatic: G-DB9204/8)

STRAUSS: Ein Heldenleben, Op. 40. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. Five 12" records (10 sides) in Set CMM-748; price complete with album \$7.25. (Automatic only)

The Anti-Strauss movement subsided some years ago confident of victory and aware of the artistic sterility of its arch enemy. And now along come two new recordings of "Ein Heldenleben" in one month, testifying that if the composer is no longer a moving force in the art world, his music symbolically has a tenacious grip on a large segment of the concert going public.

The performance by Fritz Reiner has sharp contours, is more unyielding in its tempi but is somewhat blemished technically after the manner described in the review of Ravel's "La Valse." Sir Thomas Beecham is accorded most luxurious treatment by the English engineers and his performance comes through with a warmth which when added to that intrinsic to the work itself, reaches the boiling point of sensuousity. The fastidious devotee of Strauss' music will be fully satisfied with the new recording made by Sir Thomas.

STRAUSS: Der Rosenkavalier—Suite (arr. Strauss). Philadelphia Orchestra conducted by Eugene Ormandy. Three 12" records (6 sides) in Set CMM-742; price complete with album \$4.75. (Automatic only)

This suite was put together and rescored in recent years by Richard Strauss himself. In orchestrating the composer followed the widely held notion that when you have nothing further to say in your art, say it louder. The suite bears only a superficial resemblance to the much less pretentious opera from which it was drawn; it is overpowering in sheer mass, and overextended in dimensions. The Philadelphia Orchestra under Ormandy takes on a score like this with commendable courage and the result is a brilliant recording pressed on quiet surfaces. But caution! Played at full blast, it is guaranteed to lose city dwellers their now precious apartment leases.

STRAUSS: Burlesque in D minor
See under Weber.

STRAVINSKY (IGOR)

STRAVINSKY: Le Baiser de la Fée (The Fairy's Kiss)—Divertimento. Victor Symphony Orchestra conducted by Igor Stravinsky. Three 12" records (6 sides) in Set VM-1202; price complete with album \$5.75. (Automatic: VDM-1202; \$4.75)

Contents: Sinfonia; Danses suisses; Scherzo; Pas de deux.

The full title of this ballet written between the years 1928 and 1934 is: "The Fairy Kiss, Allegorical Ballet in Four Tableaux Inspired by the Muse of Tchaikovsky." The only previous recording was made in Mexico, and for technical reasons could not be imported into the United States.

The reference to Tchaikovsky is an important one; not alone was the Muse appropriated from its "owner" but many themes as well found their way into the Stravinsky score. Under the direction of the composer, the ballet music moves gaily along. The recorded sound is crystal clear.

TCHAIKOVSKY (PETER ILYCH)

TCHAIKOVSKY: Symphony No. 3 in D major, Op. 29 ("The Polish"). The London Philharmonic Orchestra conducted by Gregor Fitelberg. Five 12" imported records (10 sides); Nos. D-AK 1479/83; price \$10.50. (Automatic only)

It would seem that only chance has made the last three Tchaikovsky symphonies the "standard" ones. The Third has its quota of nostalgic and emotional themes, lush scoring, and trenchant rhythmic patterns. Granted the opportunity of a few hearings, this symphony will rapidly become a favorite of all who are moved by the sentimentality of this Russian Romantic. The compelling performance is wrapped up in a recording of concert hall clarity and depth.

TELEMANN (GEORG PHILIPP)

TELEMANN: Fantasias. Edit Weiss-Mann (harp-sichord). Two 12" records (4 sides) in Set ALLEGRO-AR2; price complete with album \$3.50.

Contents: Fantasias Nos. 2, D. minor; No. 3, E major; No. 4, E minor; No. 8, G minor (from the First Dozen).

Edith Weiss-Mann has been heard in concerts to much greater advantage than in these recordings. It is a pity that the Allegro company did not have sufficient self-respect to re-record these performances or the restraint, out of consideration to both the public and Madame Weiss-Mann, to withhold them from the market. Every artist is privileged to have an off-day, but none should be compelled to have the performances of that day recorded for posterity.

These are the only recordings of the specified Telemann works now available.

WEBER (CARL MARIA VON)

WEBER: Konzertstück in F minor, Op. 79 (4 sides) & **STRAUSS:** Burlesque in D minor (4 sides). Claudio Arrau (piano) & Chicago Symphony Orchestra conducted by Désiré Defauw. Four 12" records (8 sides) in set VM-1216; price complete with album \$7.00. (Automatic VDM-1216, \$6.00)

Two of the most famous show pieces of the concert pianist packaged together. The fleet fingers of Mr. Arrau makes it seem a simple matter and to be sure there are no great interpretive problems here. The music is simple to the ear—if not so for the executants—and will fascinate those to whom occasional superficiality is not disturbing. The piano tone is a little brittle on these records, but then so is the music.

COLLECTIONS

OPERATIC ARIAS: Lily Pons (soprano in French & Italian) & Columbia Concert Orchestra conducted by Andre Kostelanetz. Three 12" records (6 sides) in Set CMM-740; price complete with album \$4.75. (Automatic only)

Contents: **ROSSINI:** Il Barbiere di Siviglia—Una voce poco fa (in Italian); **RIMSKY-KORSAKOV:** Le Coq d'Or—Hymn to the Sun (in French); **GRETRY:** Zemire et Azore—La fauvette avec ses petits (in French).

A richly recorded set of selected arias designed to please Miss Pons' many admirers.

SONGS OF OLD VIENNA. Erna Sack (soprano in German & Italian) & Orchestra conducted by Victor Reinshagen. Three 12" imported records (6 sides) in Set LONDON-LA11; price complete with album \$7.35.

Contents: **NEUBERGER:** Der Opernball—Im chambre séparée; **LEHAR:** Der Zarewitsch—Hab' nur dich allein; **STRAUSS (JOSEF):** Dorfschwalben aus Österreich; **STRAUSS (JOHANN):** G'schichten aus dem Wienerwald; Wiener Blut; **BENEDICT:** Il Carnevale di Venezia.

The famous high tones of this phenomenal soprano are uniquely captured by recordings of the quality of English Decca's recent releases.

ROMAN SINGERS OF SACRED MUSIC, from the Vatican Choirs conducted by Rt. Rev. Licino Refice. Three 10" records (6 sides) in Set SEVA-19; price complete with album \$4.20.

Contents: **VICTORIA:** Caudent in Coelis; **PALESTRINA:** Incipit oration Hieremiae; **REFICE:** Amavit eum Dominus; **BACH-GOUNOD:** Ave Maria; **VIADANA:** Exultate justi.

The Victoria, Refice and the Viadana selections are all to our best knowledge first recordings, but sad to state, the recording quality here is so poor, and the deficiency of bass response so marked that it is well-nigh impossible to adjust phonograph equipment so that the sound produced has any musical meaning.

HIGH HOLIDAYS. Cantor Jonah Binder and Choir. Two 12" records (4 sides) in set DISC-904; price complete with album \$3.53.

Authentically chanted portions of the Hebrew liturgy for the High Holidays of Rosh Hashana & Yom Kippur. The album contains: Kaddish, Yaaleh, and Ovin Malkeina.

FOLK DANCE RECORDS

The following 10" imported Columbia Folk Dance records have been discontinued. They are being placed on sale at \$1.57 each. Quantities are limited.

C-DB181: Geud Men of Ballangigh & Hundson House.

C-DB182: Oranges and Lemons; Grimstock & Hyde Park.

C-DB183: Never Love Thee More; Maid in the Moon & Chestnut.

The three records above are played by the National Folk Dance Orchestra conducted by Dr. Ralph Vaughan Williams.

C-DB82: Dick's Maggot & Nonesuch.

C-DB293: The Bottom of the Punch Bowl & Teviot Bridge.

C-DB294: Rothesay Country Dance & Lord Mac Donald's Reel.

C-DB295: Roxburgh Castle & Lennox Love to Blantyre.

The four records above are played by the National Folk Dance Orchestra conducted by Stanford Robinson.

C-DB813: Christchurch Bells & Brighton Camp. National Military Band conducted by Clarence Raybould.

C-DB1671: Norfolk Long Dance; Opening Flourish (Vaughan Williams) & God Save the King. Morris Motors Band conducted by S. V. Wood.

C-DB1730: Marches for Percussion Band: Lincolnshire Poacher; Rule Britannia; Men of Harlech; I'm 95 Today; A Hundred Pipers; John Peel. National Military Band.

C-DB1954: The Way to Norwich & The Bishop. Folk Dance Orchestra conducted by Arnold Foster.

C-DB364: The Bullfighters March & Post Horn Galop. Regimental Band of H. M. Grenadier Guards.

HISTORICAL RECORDS

The following 12" CRS records are priced at \$2.10 each. All are vinylite pressings.

CRS-33: FERNANDO DE LUCIA: MASCAGNI: L'Amico Fritz — Ah! Amore & PUCCINI: Manon Lescaut — Donna non vidi mai. (Recorded 1917-22?)

CRS-39: MAURICE RENAUD: DONIZETTI: La Favorite — Leonore, viens & GOUNOD: Le Soir. (Recorded 1902/6)

CRS-44: EMMY DESTINN: WEBER: Der Freischütz Wie nahte mir der schlummer (Recit.) & Leise, leise (Aria). (Recorded 1908/9)

CRS-46: PAUL AUMONIER: MEYERBEER: Les Huguenots — Piff! Paff! & Choral de Luther. (Recorded 1908)

RECENT VICTOR SINGLES

BOCCHERINI: Quartet in E major, Op. 13, No. 5—Minuet & Bolyoni: Minuet. Boston "Pop" Orchestra conducted by Arthur Fiedler. 10" record (2 sides); No. V-10-1418; price \$1.00.

KERN, JEROME: Roberta—The Touch of Your Hand & KREISLER, FRITZ: Stars in my Eyes (from the film "The King Steps Out"). Allan Jones (tenor) with Ray Sinatra & his Orchestra. 10" record (2 sides); No. V-10-1419; price \$1.00.

STRAUSS, RICHARD: Feuersnot, Op. 50 — Love Scene. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 12" record (2 sides); No. V-12-0289; price \$1.25.

TCHAIKOVSKY: Quartet No. 1 in D, Op. 11 — Andante Cantabile (transcribed by Kreisler) & KREISLER: Liebesleid. William Primrose (viola) with Stimer (piano). 12" record (2 sides); No. V-12-0287; price \$1.25.



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